



# stash

39

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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stash  
DVD MAGAZINE 39

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I like to imagine for the more intrepid of our hunter-gatherer ancestors there were few things more exciting than finding an edible new plant or animal. The discovery helped solve the immediate nagging in the gut, but it also must have been at least a fleeting source of admiration for nature and the endless variations it provided.

The Stash crew and I feel a special connection to those pre-agricultural humans – not only do we scour our known universe for tasty and nourishing morsels, we also wear a lot of deerskin and communicate in a complex system of snorts, grunts and head slapping.

And like our thick-browed forebears we get a definite jolt from the discovery of previously unknown species. Fully one third of Stash 39 is composed of studios, directors and production companies we had either never heard of before or had no idea they created animation/vfx. Some are fresh new shoots like PepperMelon from Buenos Aires and The 50 Year Storm from NY. And some are tall, firmly rooted, multi-branched oaks like Stillkling from Prague and Studio Baestarts from Budapest. If I had more time and space I'm sure I could find similarly overwrought metaphors for Spy Pictures, Medios y Proyectos, Hollbrooks Films and the others as well.

I think the point is really just this: new is good. New is fun. And new means business and creativity are flourishing in this little corner of the media world we love so much.

Here's hoping all that goodness translates into a relaxing, joyous, and spectacularly peaceful holiday season for all of you.

Stephen Price  
Editor  
New York, December 2007  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

**SATURN “PIXEL”  
TVC :60**

**Agency:  
SCHOLZ & FRIENDS, BERLIN**

**Director:  
ARVIND PALEP**

**Production/VFX:  
1ST AVE MACHINE**  
www.1stavemachine.com

New York 3D design boutique and production company 1st Ave Machine continues to push their singular talent for fresh mixes of CG and live action with this spot for Europe’s leading electronics store. “We were presented with the challenge of creating a refreshing take on a sexy, female robot,” recalls 1st Ave director Arvind Palep. “Every one has seen the transparent, plastic-looking, mechanical, nuts-and-bolts robot. We wanted to look into the future to take the concept to the next level.”

**Watch Behind the Scenes on  
the DVD.**



**For Scholz & Friends**  
Producer: Nele Jurgens  
CD: Constantin Kaloff  
ADs: James Cruickshank,  
Bastian Engbert

**For 1st Ave Machine**  
EP: Serge Patzak  
Director: Arvind Palep  
Live action producer:  
Lee Scharfstein  
DOP: John Stanier  
First AD: Chris Bicknell  
Production designer:  
Alan Bruckner  
Stylist: Gabrielle Stanciu  
Hair/make-up: Loni Baur  
Lead VFX super: Dan Gregoras  
Producer: Hae-Sook Song  
CG: Joe Nguyen, Andrew  
O'Donnell  
Lead compositor: WeiTo Chow  
Compositor: Dorian West

**Toolkit**  
3ds Max

**Stash: It's tough to tell what is live  
and what is VFX in these spots.**

**Director Alexei Tylevich:**  
The spots were shot using the Phantom camera. We created to-scale molds of the biker’s limbs and helmet, and filmed them shattering at high-speed. The glass and debris were shot in-camera. To complete the “Gravity” spot, animated CG elements were added to visualize the transformation of the body into the watch. The “Attack” spot was mostly shot in-camera, with some compositing.

**What was your creative  
inspiration for the spots?**  
The brief was open. Casio’s only request was to come up with a way to visualize the idea of “Toughness”. I wanted to come up with something that had a connection to the product rather than being just a formal exercise. After pitching two ideas we ended up shooting both.

**The concepts are simple and  
directly related to the tagline.**

“Gravity” is meant to juxtapose the visceral quality of something being fragile with the implied “toughness” of the watch, which is the only thing that softly bounces off the ground in the end of the spot, as opposed to shattering, like the rest of the body. The body in free-fall struggles with gravity and transforms into the watch before reaching the ground, losing limbs as it falls. I wanted it to feel very dry and neutral, as if it was happening in outer space, like some sort of a scientific experiment in a NASA clip.

The thought behind “Attack” was to imagine the watch being violently attacked by “the elements” like scratches, burns, moisture, etc. represented by the gang of armed bikers. In the end, the watch is, of course, indestructible. The attack sequence is quite funny in the way it feels so “Mad Max”.



**CASIO G-SHOCK  
“ATTACK”, “GRAVITY”  
Virals / in-store videos x 2**

**Client:  
F. CONNECTION LTD.**

**Director:  
ALEXEI TYLEVICH**

**Production:  
LOGAN**

**Animation:  
LOGAN**  
www.hellologan.com

Casio approached Logan with an invitation to design a custom watch for their G-Shock product line to be released in spring 2008. As part of the project, the LA studio also conjured the print campaign for these two spots.

**For Logan**  
Director: Alexei Tylevich  
Producer: Frederic Liebert  
Project coordinator: Tina Chiang  
EP: Kevin Shapiro  
Animators: Sei Sato, Ryo Mikai,  
Terry Wang, James Wang  
DOP: Rebecca Baehler  
Production designer: Dani Tull  
Editor: Volkert Besseling  
Sound: Michael Kadelbach

**Toolkit**  
Maya, Flame, Final Cut,  
After Effects



stash 39.03

PLAYSTATION 3 “UNIVERSE OF ENTERTAINMENT”  
TVC :60

Agency:  
TBWA\CHIAT\DAY

Director:  
SÜPERFAD

Animation:  
SÜPERFAD  
www.superfad.com

Gaining and keeping the attention of ADD gamers is a Herculean task but this spot, with the camera plunging through ridiculous amounts of shiny black HD details, may just do it. Süperfad says they were challenged to design a commercial for a “sophisticated audience who would appreciate the notion of controlled chaos,” and where every frame would work as a printed still.

For Sony PlayStation  
SVP marketing: Peter Dille  
Director of product and online marketing: Susan Nourai  
Director of software marketing: Jeff Reese  
Marketing manager: Kim Nguyen



For TBWA\Chiat\Day  
ECD: Rob Schwartz  
CDs: Brett Craig, Nick Davidge  
EP: Anh-Thu Le  
Producer: Jane Krull  
Copy: Allan Manaysay  
AD: Jamin Duncan

For Süperfad  
Artists: Kevin Lau, Will Johnson, Will Campbell, Andy Kim, Glenn Suhy, Ian Mankowski, Dylan Spears, Todd Erickson, Robert Vaindiner, Matt Lavoy, Erik Lee  
CD: Frank Pichel  
AD: Kevin Lau  
EP: Kevin Batten  
Producer: Danielle Hazan  
Editor: Charles Jensen

For Elias Arts  
Producer: Kala Sherman  
CD: Dave Gold

For Trinitite Inc.  
Sound designer: Brian Emrich,

Toolkit  
After Effects, Maya, Inferno

For Dentsu America, Inc.  
ECD: Mike Wilson  
Associate CDs: Arun Nemali, Aaron Frisch  
Copy: Mike Wilson, Arun Nemali, Brent Bouchez  
AD: Aaron Frisch, David Page  
Producer: Oscar Thomas

For Tool of North America  
Directors: Erich Joiner, Bob Richardson  
DOP: Bob Richardson  
EPs: Brian Latt, Jennifer Siegel  
Producer: Joby Ochsner  
Production designer: Samantha Gore

For The Basement  
VFX consultant: Rob Legato  
VFX producer/post super: Ron Ames  
Lead digital artist: Adam Gerstel

For R!ot  
Compositor: Kiki Chansamone

For Nice Shoes  
VFX: John Shea  
Assistant: Bryan Rosenblum  
VFX producer: Haydee Cepin  
Colorist: Lez Rudge

Sound engineer: Josh Abbey  
Executive audio post producers: Jeff Rosner, DJ Fox-Engstrom  
Music super: Oscar Thomas, Nathan Ehrenfeld  
Mixers: Jeff Payne, Jeff Fuller  
Producer/scheduler: Kristin Felt

stash 39.04

TOYOTA “HARMONY”  
TVC :60

Agency:  
DENTSU AMERICA, INC.

Directors:  
ERICH JOINER  
BOB RICHARDSON

Production:  
TOOL OF NORTH AMERICA

VFX:  
THE BASEMENT

Post:  
R!OT  
NICE SHOES  
www.rioting.com  
www.niceshoes.com

If British environmental sculptor Andy Goldsworthy were asked to construct a Prius spot it may look like this. Nine 1:1 car models constructed from sticks, twigs, mud, leaves and flowers in various stages of decomposition were shipped from LA to Banff National Park, Alberta and captured via a 360-degree motion control rig. The resulting 20,000 feet of film were compiled by The Basement in LA.



stash 39.05

**LEXUS “POP-UP”  
TVC :30**

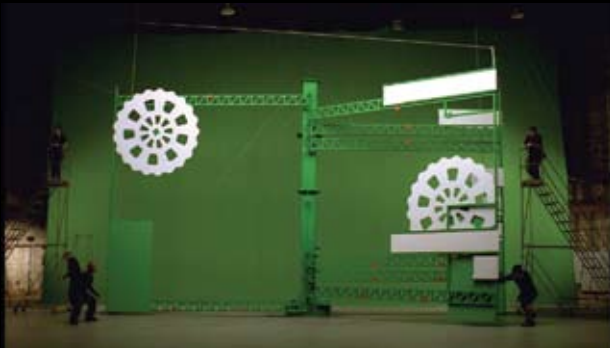
**Agency:  
TEAM ONE**

**Director:  
OSKAR HOLMEDAL**

**Production:  
SMUGGLER**

**VFX:  
A52**  
www.a52.com

Turns out building a 30-foot tall pop-up book around a real Lexus just doesn't work; the pop-up extensions would be too heavy and the pages couldn't be turned fast enough. So a full-sized green screen book frame was built, with tabs and wheels to be operated by stagehands. Then each page of a working six-foot pop-up book was shot opening and closing, as well as the animated movements within the pages. A total of 120 layers came together in HD at A52 whose CG artists also recreated every visual element in Maya using high-res stills from the shoot as textures and tracked them into the plates for final comping in Flame.



**For Team One**

CDs: Jon Pearce, Gavin Lester  
AD: Kevin R. Smith  
Copy: Dave Horton  
EP: Jack Epstein  
Producer: Jennifer Weinberg

**For Smuggler**

Director: Oskar Holmedal  
EP: Brian Carmody  
Line producer: Line Postmeyr  
DOP: Toby Irwin

**For a52**

EP: Mark Tobin  
Producer: Sarah Haynes  
VFX super: Andy Hall  
Lead Flame: Raul Ortego  
VFX: Kirk Balden, Tim Bird, Mike Bliss, Brandon Jolley, Ben Looram  
CGI lead: Dan Gutierrez  
CGI: Kevin Clarke, Chris Janney, Kirk Shintani

**For Robot Repair**

EP: Doug Darnell  
Composer: Kael Alden  
Mix: Juice  
Mixer: Bob Gremore  
Voiceover: Jim Sloyan

**Watch Behind the Scenes on  
the DVD.**



**For AMV BBDO**

CDs: Paul Jordan, Angus McAdam  
Producer: Carol Powell  
Assistant producer: Sasha Mantel

**For MJZ**

Director: Nicolai Fuglsig  
DOP: Ellen Kuras  
Producers: Suza Horvat, Nell Jordan  
Editor: Rick Russell

**For The Mill**

Producers: Darren O'Kelly, Angela Jackson  
Shoot supers: Jordi Bares, Darren O'Kelly  
Telecine: Paul Harrison  
Lead Flame: Neil Davies  
Flame: Paul Wilmot  
Additional Flame: Jay Bandlish  
3D producer: Stephen Venning  
3D super: Jordi Bares  
TD: Cezar Niculescu

Animators: Eva Kuehlmann, Jonathan Vuillemin, Richard Costin  
Concept artist: Jimmy Kiddel

**Toolkit**

Houdini, Flame

stash 39.06

**GUINNESS “TIPPING POINT”  
TVC :90**

**Agency:  
AMV BBDO**

**Director:  
NICOLAI FUGLSIG**

**Production:  
MJZ**

**VFX:  
THE MILL**  
www.the-mill.com

Filmed in an Argentine village over five days and finished during eight months of post at The Mill in London, this latest Nicolai Fuglsig spectacular is what rushes 3D super Jordi Bares admits is, “one of the most difficult jobs I've ever worked on.” The scope of the work is beyond this page but Bares says the biggest challenge was adding the towering glass of Guinness made of books at the climax. The 4,000-foot elevation halted plans to build a practical set piece and “after much research on how fast the pages of the books should turn and how many were needed,” the studio decided to create the frothy icon in 3D with Houdini.

stash 39.07

**GUINNESS**  
**"SECONDS FROM GREATNESS"**  
**TVC :30**

**Agency:**  
**AMV BBDO**

**Director:**  
**MARC CRASTE**

**Production:**  
**STUDIO AKA**

**Animation:**  
**STUDIO AKA**  
[www.studioaka.co.uk](http://www.studioaka.co.uk)

Intrigued with Marc Craste's multi-award winning 2004 short film "Jo Jo in the Stars", agency creatives Bern Hunter and Mike Bond asked the Studio AKA director to create a rugby match composed of similar dark and strangely charming characters – all within a pint of Guinness.

Studio AKA producer Sharon Titmarsh says despite the stylized look of the spot, they wanted "all the player's moves plus that of the camera to feel convincing and based in reality. To this end we dissected live action sports footage resulting in the creation of a multi-camera stage. This enabled us from the earliest blocked-through action sequences to quickly establish the best

sequences of cameras to give us the most convincing sports coverage.

"To compliment the action on the pitch we needed to create the atmosphere and magnitude of a sports stadium. It had to contain thousands of enthusiastic supporters, so we used a technique called Hair Instancing. Firstly we implement hair strands all over the terraces of the stadium; we then replace each strand

of hair with various sequences of supporters' actions waving, cheering etc. In post several layers of dust, dirt, light flares and focus pulls all help to contribute to the scale and atmosphere that we recognize from a major sports event." Schedule: 17 weeks

**Watch Behind the Scenes on the DVD.**



**For Studio AKA**

Director: Marc Craste  
Producer: Sharon Titmarsh  
3D TD: Markus Lauterbach  
Particle effects: Rob Chapman  
3D builds: Andy Staveley, Adam Avery, Maarten Heinstra, Abraham Meneu Oset  
Compositing: Will Eagar  
Editor: Nic Gill  
3D animators: Lucas Vigroux, Dave Antrobus, Rob Latimer, Boris Kossmehl, Mic Graves, Perrine Marais, Amandine Pecharman

**Toolkit**  
XSI, After Effects



**MCDONALD'S**  
**"CHICKEN ROMANCE"**  
**Virals x 3**

**Agency:**  
**DDB PRAGUE**

**Director:**  
**WOLFBERG**

**Animation:**  
**STILLKING FILMS**  
[www.stillking.com](http://www.stillking.com)

Stillking is the biggest production company you may never have heard of unless you shoot a lot of live action outside NA. With HQ in Prague and eight offices/studios spread across six time zones, the bulk of their work is at the top end of live action features, music videos and commercials. Hopefully these weird and dry McDonalds virals – designed to sell chicken burgers – are a sign of more animated work to come.

**For DDB**

Associate CD: David Brada  
 Director of broadcast production:  
 Petr Svoboda

**For Stillking Films**

Director: Wolfberg  
 Head of production:  
 John Daczicky  
 Editor: Wolfberg



**Toolkit**

Photoshop, After Effects, Flash,  
 Illustrator



**For Studio Baestarts**

AD: Éva Magyarósy  
 Layout/animators: Karoly Fapp,  
 Tomek Ducki, László Brovinszky,  
 Miklós Mendrei, József Sándor  
 Consultant: József Fülöp  
 System admin: János Stribik  
 PM: Orsolya Sipos  
 Co-producer: Karin Fahlen  
 CD: Alexei Alexeev  
 Producers: András Erkel,  
 Attila Szabó  
 Director/designer: József Sándor

**Toolkit**

Anime Studio, After Effects



**SPISS**  
**Music video**

**Director:**  
**JÓZSEF SÁNDOR**

**Production:**  
**STUDIO BAESTARTS**

**Animation:**  
**STUDIO BAESTARTS**  
[www.studiobaestarts.com](http://www.studiobaestarts.com)

Studio Baestarts have been animating TV series, features, shorts and commercials in Budapest since early 2004 but make their grand entrance into Stash and the consciousness of reps and agency producers everywhere with this frenetic tale of a bunny-clad, hip-hopper. EP/MD Andras Erkel: "The animation technique is a vector-based computer animation using digital lighting and compositing. Animation was done in Anime Studio and the post-production in Adobe After Effects. Design and storyboard were created by the director based on the text of the song and in consultations with the composers and the singer." Schedule: three months for layout and animation, four weeks of post.



“3:19”  
Feature Film Titles

Client:  
**VOLYA PRODUCTIONS,  
FABRICA INTERACTIVA**

Director:  
**ROGIER HENDRIKS**

Animation:  
**ONESIZE  
MUCHO MOTION**  
www.onesize.nl  
www.muchomotion.com

“When Onesize was speaking at the FITC Festival in April 2006, we met Joss Monzon of Mucho Motion in Toronto,” recalls Onesize director Rogier Hendriks. “He asked if we were interested in doing a feature film title sequence for “3:19”, the soon to be released film from Mexican director/writer Dany Saadia. Together with Rune Entertainment we came up with the idea to create a 3D sequence presenting a mock-up mobile version of the universe, created by God – his draft version. At the same time it shows how everything in the universe is connected and related to each other.”

**For Volya Productions & Fabrica Interactiva**  
Director: Dany Saadia

**For Mucho Motion**  
EP: Joss Monzon

**For Onesize**  
CD: Rogier Hendriks, Kasper Verweij  
Animators/modelers: Ruud Terhaag, Harm van Zon  
Audio/sound design: Robin Guthrie

**Toolkit**  
3ds Max, Fusion, After Effects, Photoshop

**For Discovery Networks UK**  
Producer: Adam Cole  
Production manager: Michelle Turner  
CD: Federico Gaggio  
Director/editor: Rich Thrift

**For Rushes**  
Telecine: Marcus Timpson  
VFX: Matt Jackson, Leo Weston, Rufus Blackwell  
3D: Chris Hutchinson, Andy Hargreaves, Seb Barker  
Combustion: Anthony Laranjo, Joe Dymond  
Producers: Carl Grinter, Sophie Elmy

**Toolkit**  
Combustion, Flame, Maya



**DISCOVERY CHANNEL “CHOP SHOP: LONDON GARAGE”**  
Broadcast design

Client:  
**DISCOVERY COMMUNICATIONS EUROPE LTD.**

Director:  
**RICH THRIFT**

VFX:  
**RUSHES**  
www.rushes.co.uk

A new one-hour Discovery Channel series breaks out of the cable reality chaos with this promo working the show’s “Sparks will fly” tag as literally as possible. “Sparks were created in our 3D department that traced out the lines of the new car,” says Rushes VFX team member Leo Weston. “We took these as our guide, and used a combination of morphs and rotoscoping to create the staggered transition from the old car. The two plates were not shot on motion control so they needed matching up – plus the new car had a much wider wheel base so this needed some fiddling. The 3D sparks were then composited over the top and lighting effects added to give the look of the car being invisibly welded together.” Post schedule: five days.

NIKE 10K  
TVC :20

Agency:  
MOTHER, ARGENTINA

Production/animation  
PEPPERMELON

www.peppermelon.tv

Part of the annual Nike 10K marathon campaign in Argentina, PepperMelon says this spot came with the brief “make something real fun and wacky, but at the same time as realistic as possible.”

For Mother

Agency producer: Cecilia Salguero  
CD: Nicolás Roberts

For PepperMelon

Director: Tomás García  
EP: Fernando Sarmiento  
Director of animation:  
Martin Dasnoy  
3D modeler: Ignacio Godoy  
Compositing: Fernando Sarmiento  
Design: Juan Molinet  
3D lightning/rendering: Malabar,  
Nicolás Couvin, Martin Malamud,  
Finacial: Alberto Dominguez  
Riveiro  
Audio: Andrés Cáceres

Toolkit

3ds Max, Combustion, Photoshop,  
Illustration



PICTOPLASMA  
“CHARACTERS IN MOTION”  
Event trailer

Production/animation  
PEPPERMELON

www.peppermelon.tv

Buenos Aires motion graphics studio PepperMelon opens the 2007 Pictoplasma festival in Berlin with this fusion of characters and fluid. PepperMelon producer Fernando Sarmiento says the idea was simply, “to make a beautiful piece where character design was king. Trying to make real ink move and flow in the form of a pre-designed character proved itself quite difficult and at times almost impossible, meaning that the characters had to be re-designed to fit the actual shot liquid.”  
Schedule: two weeks

For Pictoplasma

Commissioner: Peter Thaler

For PepperMelon

Director: Tomás García  
Producer: Fernando Sarmiento  
Character design: Juan Molinet  
Compositor: Fernando Sarmiento

Toolkit

Photoshop, Illustrator, Combustion

SOCLES “THE RISE”  
Viral

Client:  
SOCLES

Director:  
RX

Production:  
T42 FILMS

Animation/VFX:  
CONDOR

www.condor-post.com

The first of three virals for an online video-based business directory. Working from an open brief, director RX of T42 Films in Brussels says the real challenge was the creation of this abstract world. “I started with the idea of using exploded pieces like particles to form a majestic dark cube, which would rise out of the ground illustrating the huge numbers of companies emerging using Socles. I wanted the imagery to be very architectural and digital in opposition to the cinematographic music approach.”  
Schedule: two weeks

For T42films

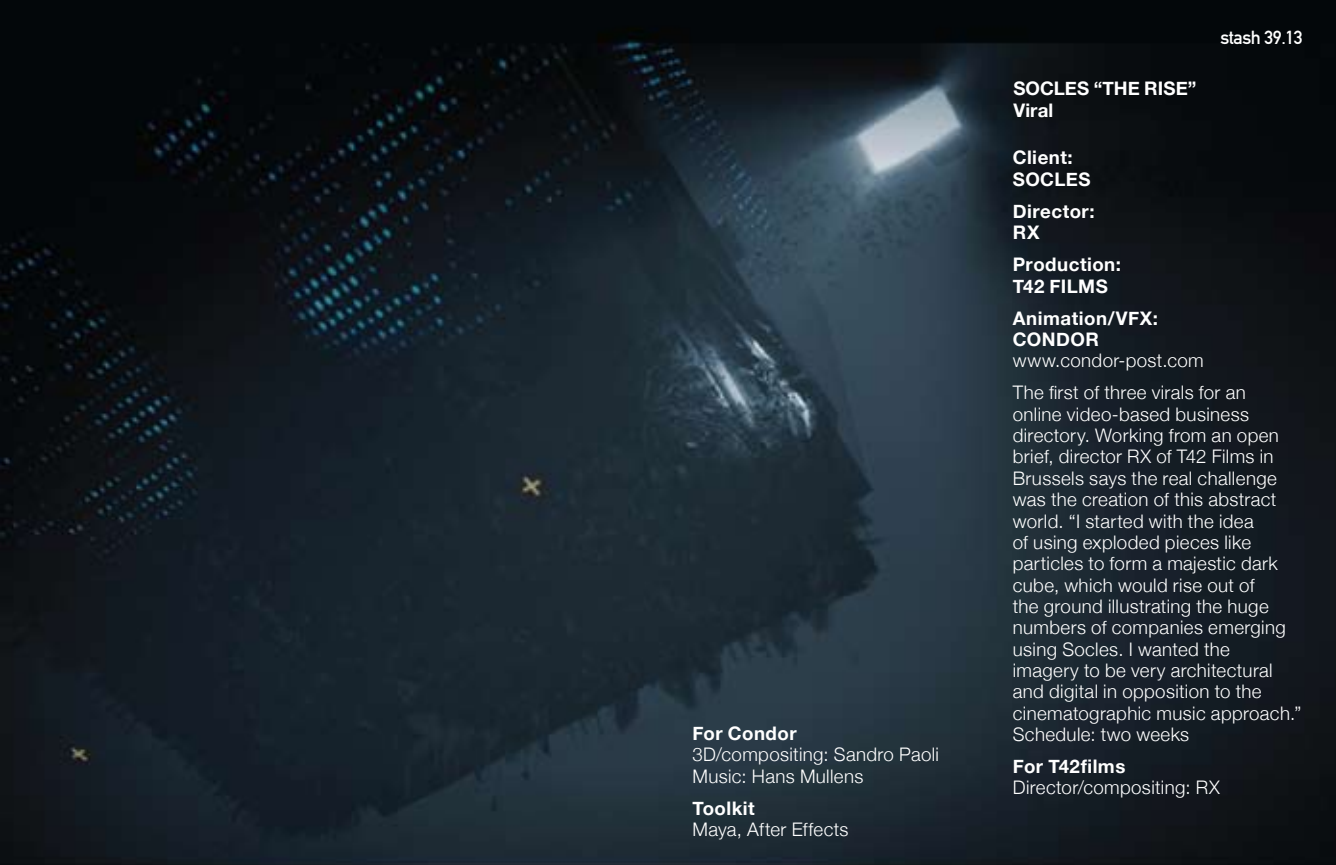
Director/compositing: RX

For Condor

3D/compositing: Sandro Paoli  
Music: Hans Mullens

Toolkit

Maya, After Effects



stash 39.14

**“ERES UNICO”**  
Short film

**Director:**  
**HECTOR MONERRIS**

**Animation:**  
**MEDIOS Y PROYECTOS**  
[www.mediosyproyectos.com](http://www.mediosyproyectos.com)

“It’s a really small and personal project, done in holidays,” admits Hector Monerris who designed, directed, animated and scored his “nano-film” in a week of 14-hour days. “Its only purpose is to feel pleased when doing it. Sometimes it’s good to do things for your own purpose only. Fitting all the elements to be a unique unit was really difficult. It’s hard to find an appropriate and intimate design; a very simple character to be able to express its emotions; and a properly fitted audio to drive you through the story.”

**For Medios y Proyectos**  
Design/director/music/animation:  
Hector Monerris

**Toolkit**  
Photoshop, Flash, After Effects



stash 39.15

**“NEILS WAS ALIVE”**  
Short film

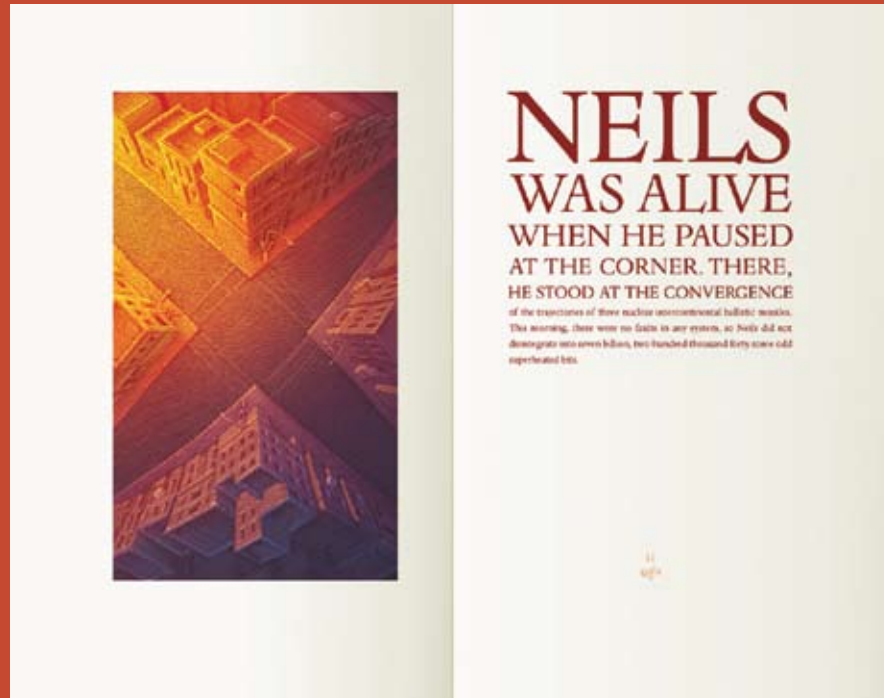
**Director:**  
**HEATH HINEGARDNER**

**Animation:**  
**HEATH HINEGARDNER**  
**ILLUSTRATION**  
[www.trustheath.com](http://www.trustheath.com)

Heath Hinegardner is a frequent contributor to The Wall Street Journal, The New York Times, The Village Voice and hands down the best known illustrator currently residing in Lawrence, Kansas. In this short tale he sets in motion his luminous scratchboard illustrations from an unpublished book project. Heinegardner reveals the illustrations “take around three-four days each.”

**For Heath Hinegardner**  
**Illustration**  
Director/Animator:  
Heath Hinegardner

**Toolkit**  
After Effects, Photoshop





*feed*

THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)

stash 39.16

**SAMSUNG G800**  
**“HOW WE MET”**  
**Viral**

**Client:**  
**SAMSUNG ELECTRONICS**

**Agency:**  
**THE VIRAL FACTORY**

**Director:**  
**JAKE LUNT**

**Production:**  
**THE VIRAL FACTORY**

**Animation:**  
**SPY PICTURES**  
[www.spy-pictures.com](http://www.spy-pictures.com)

“How We Met was shot over four days, when we took 1,622 photos to create the film,” explains Viral Factory producer Toni Smith. “Other materials included 10 gel pens, one black marker pen, one red marker pen, one eyeliner, 16 packets of make-up remover wipes, one bottle of moisturizer, one beard trimmer, one razor, one angle poise lamp, one standard lamp, one torch, one mirror, one Samsung G800 phone, and two very patient models!” Skintastic animation courtesy of Spy Pictures in London.



#### **For The Viral Factory**

Director: Jake Lunt  
Producer: Patrick Duguid  
Editor: Jamie Foord

#### **For Spy Pictures**

Animator: Pat Beirne  
Animator's assistant:  
Emily Woodburn  
Online audio mix: Dave Ball

Song: Son of Dave “Goddamn”,  
Kartel

#### **Toolkit**

Photoshop, After Effects

stash 39.17

**“JOSIE’S LA LA LAND”**  
**Short film**

**Director:**  
**EB HU**

**Production:**  
**HYBWORKS**

**Animation:**  
**HYBWORKS**  
<http://hybworks.co.uk>

A lyrical, abstract and emotional visualization of the last wishes of 16-year-old Josie Grove who had endured two bone marrow transplants and a course of anti-cancer drugs which all failed to halt her leukemia. Director/ CD Eb Hu, who was born and educated in Shanghai and is now based in London, says “Josie’s story, as well as many other children who are under the similar circumstance around the world inspires this piece. After been told her condition was terminal, Josie decided not to undertake any further treatment but to go home and reunite with her family. Thus, she could enjoy a normal teenage life for her last three months.”



#### **For Hybworks**

Director/AD/CD: Eb Hu  
Music: Phillip Sheppard  
Voice: Carrie Edwards

#### **Toolkit**

3Ds Max, After Effects

stash 39.18

**“PROCRASTINATION”**  
Student film

**Director:**  
**JOHNNY KELLY**

**School:**  
**ROYAL COLLEGE OF ART**  
[www.rca.ac.uk](http://www.rca.ac.uk)

Not only did this film earn Dublin-born Johnny Kelly his MA in animation at the Royal College of Art in London and the Conran Foundation Award, it also won him the Best New Director prize at the 2007 Shark Awards ad fest which brought him to the attention of Nexus Productions who now represent him as a director. Kelly describes the film as, “an investigative and exploratory hands-on, gloves-off study into the practice of putting things off. Sometimes the only way to get something done is to do two dozen other things first.”

Story/animation/direction:  
Johnny Kelly  
Voice over: Bryan Quinn  
Sound design/sound mix  
supervising sound editor:  
Mike Wyeld  
Foley artist: Sue Harding  
Foley engineer: John Mark



stash 39.19

**LOLLY JANE BLUE “WORMS”**  
Music video

**Director:**  
**SIL VAN DER WOERD**

**Animation:**  
**SIL VAN DER WOERD**  
[www.silvanderwoerd.com](http://www.silvanderwoerd.com)

Director Sil van der Woerd creates a lush dreamworld with very little cash and lots of passion. “The project had a very limited budget of only \$1,000 and was made with non-professional equipment. This gave problems in matching up the low quality of the video with the high quality of the 3D renders. But due to the lack of budget a lot of simple, effective solutions were found such as the plastic dress in the middle of the video (\$3) or the white paper dress in the opening scene (\$7).” Schedule: seven months on a single-processor laptop.

Director/writer/producer/animation/  
design: Sil van der Woerd

Editors: Sil van der Woerd,  
Wouter Nordsiek  
Costume design: Djovrie Krus  
Music composer: Tim Meijer  
Underwater camera: Sander &  
Heleen, Gerard van der Heijden

Set construction:  
Sil van der Woerd, Peter van  
Bartheld, Marie-Louise Rijksen  
Underwater crowd: Shailesh,  
Huub, Witte, Joppe, Babet, Doris,  
Eva, Hilde, Julie, Maro, Naique,  
Jefta, Nienke, Sabine, Simone  
Runners: Jelle van der Woerd,  
Judith Naber, Elmar Noteboom,  
Marlies Weeting  
Special thanks: Omra,  
Yvonne Zijp, Floris Kaayk,  
Satya, Jouke Mellema,  
Studio HKA, Dave Refoealoe

**Toolkit**

Maya, Zbrush, After Effects, Final  
Cut Pro, boujou, Photoshop



stash 39.20

**JOSÉ GONZALES “TEARDROP”**  
Music video

**Record label:**  
**MUTE RECORDS**

**Director:**  
**ANDREAS NILSSON**

**Animation:**  
**ANDREAS NILSSON**  
[www.nixonnoxin.com](http://www.nixonnoxin.com)

Since 2001, somewhere in the town of Malmö, Sweden, artist and director Andreas Nilsson has been making jarring, awkward and often uncomfortable music videos. Lots of music videos. His site lists 13 projects completed in 2007 alone with many labels like EMI, Rabid, Subpop and Mute coming back again and again to snare a piece of his singular weirdness for bands like The Knife, Cesars, Depeche Mode and Goldfrapp. Nilsson says of this promo, his fourth for José Gonzales, “I would like to give credits to the church of Jehovah’s Witness whose educational films inspired this video.”

Director/animation: Andreas Nilsson

**Toolkit**  
After Effects, Photoshop



stash 39.21

**SUBARU**  
**“WRX: THE LEGEND REBORN”**  
TVCS :30 x 3

**Agency:**  
**MOON CITY**

**Directors:**  
**WARNER BARNES,**  
**ALAN BIBBY**

**Production/VFX:**  
**THE 50 YEAR STORM**  
[www.50yearstorm.com](http://www.50yearstorm.com)

Working from an open brief, NY agency Moon City and production/VFX company The 50 Year Storm help Subaru of America launch the redesigned 2008 WRX with a series of spots emphasizing moody action narratives rather than acceleration statistics and winding country roads. Gregg Lieberman, the Sheriff at Moon City, recalls, “Each spot was to be a miniature film of epic proportions, combining live action actors, matte paintings and CG environments, designed to fully embrace the grandeur — and absurdity — of specific styles of cinema.” Schedule: three months.

**Watch Behind the Scenes on the DVD.**



**For The 50 Year Storm**

Directors: Warner Barnes,  
Alan Bibby  
CG director: Carl Mok  
Sheriff: Gregg Lieberman

Matte paintings: Meduzarts  
Music: Q Department

**Toolkit**  
After Effects, 3ds Max, Photoshop

COUNCIL FOR TRAFFIC  
SAFETY “TAKE 10 OFF”  
TVC :30

Agency:  
THE AID AGENCY

Director:  
FREDERICK CALLINGGRAD

Production:  
FAR FROM HOLLYWOOD

VFX:  
GHOST  
www.ghost.dk

This road safety spot, running on Danish TV and at gas stations across Denmark, started with a location motion control shoot of the reference car. Lars Bartkær, producer at Copenhagen VFX studio Ghost, says the major challenges during the following four and a half weeks of post were “to integrate a wire car in a real environment and to make it look realistic. We also had to make extra particle dust, smoke and debris and integrate it with the real dust, smoke and debris we had from the reference plates.”

Watch Behind the Scenes on  
the DVD.



For The Aid Agency  
CDs: Niels Heilberg, Andrew Smart,  
Rasmus Sigvaldi

For Far from Hollywood  
Producer: Morten Hoffmann Larsen  
Director: Frederick Callinggrad  
ADs: Andrew Smart, Rasmus  
Sigvaldi

For Ghost  
VFX producer:  
Rikke Hovgaard Jørgensen  
VFX artist: Thomas Øhlenschläger

OPTUS  
“RACCOONI BROTHERS”,  
“HISTORY”  
TVCs :30 x 2

Agency:  
M&C SAATCHI, SYDNEY

Director:  
PHIL MEATCHEM

Production:  
FILMGRAPHICS  
PRODUCTIONS

Animation:  
FUEL  
www.fuelvfx.com

The fine art of digital raccoon wrangling nudges forward with these two spots running on Australian TV. Fuel producer Anne Miles reveals, “The main creative challenge was to create realistic raccoons with human-like characteristics that will engage the viewer in a commercial with 15 seconds of graphics and product information.” The main tech challenge – besides the comedic performances – was raccoon grooming. The final result, using Shave and a Haircut, has been used by Pixar to promo the software on their website and at industry trade shows. Schedule: eight weeks.



For M&C Saatchi, Sydney  
ECD: Ben Welsh  
AD: Paul Carpenter  
TV producer: Loren August

For Filmgraphics Productions  
Director: Phil Meatchem  
Producer: Jo Jordan

For Fuel  
VFX super: Dave Morley

Toolkit  
Maya, Shave and a Haircut,  
Renderman





**D & A**  
**“THE FACTORY”,**  
**“SEA OF GLASSES”**  
**TVC :30**

**Agency:**  
**DLKW**

**Director:**  
**BEN GO**

**Production:**  
**BRAND NEW SCHOOL**  
**PASSION PICTURES**

**Animation:**  
**BRAND NEW SCHOOL**  
www.brandnewschool.com

The disparate tones and techniques of these two spots for UK optical retailer Dolland & Aitchison are held together by Brand New School’s charming, off-kilter characters and a dark sense of mischief. While “The Factory” is an all-CG project, “Sea of Glasses” places the 3D talent into live action shot at Point Dume beach (as made famous by Bay Watch) until the lead – bearing a certain resemblance to Mr. Hasselhoff – saves the maiden floundering in the sea of CG glasses.



**For Brand New School**

Director: Ben Go  
EP: Jennifer Sofio  
Live action producer:  
David Wolfson  
Producer: Darren Jaffe  
DOP: Jeff Venditti  
Editor: Erik Barnes  
Previz: Halon  
CD: Robert Bisi  
CG super: Scott Metzger  
Character animation: Vinh Chung,  
Max Keane, John Velasquez  
Modelers: Roger Borelli,  
Robert Bisi  
Rigging: John Riggs  
CG: Scott Metzger, John Sadler,  
Stephen Sloan, Kyle Cassidy  
Compositors: Scott Metzger,  
Stephen Sloan, Philip Ineno  
Flame: Philip Ineno

**For Passion Pictures**

EP: Michael Adamo  
Producer: Kayt Hall

**Toolkit**

Maya, Flame, After Effects

**For TBWA\Chiat\Day**

CDs: Lee Clow, Jerry Gentile  
Producer: Brian O'Rourke  
Assistant producer: Cia Restraino  
Copy: Gage Clegg  
AD: Becca Morton

**For Süperfad**

Directors: Will Hyde,  
Justin Leibow, John Hilton  
DP: Brendan Galvin  
EP: Kevin Batten

Producers: Scott Ludden,  
Amy Russo  
CDs: Will Hyde, Justin Leibow  
Artists: Will Hyde, Justin Leibow,  
Bryan Cox, John Cherniack, Eric  
Lee, Grace Lee, Tim Kadowaki,  
Will Campbell, Matt Lavoy, Matt  
Rosenfeld, Ryan Kirkwood, David  
Sillers, Dan Fraga, John Riggs,  
David Viau, Eric Edwards, Ajit  
Menon, Phiphat Pinyosophon  
Editor: Charles Jenson

**For Machine Head**

Composer: Jason Moss

**For Stimmung**

Sound designer: Gus Koven

**Toolkit**

XSI, After Effects, 3ds Max,  
Combustion

**PIONEER KURO “ENTER”**  
**TVC :60**

**Agency:**  
**TBWA\CHIAT\DAY**

**Directors:**  
**WILL HYDE**  
**JUSTIN LEIBOW**  
**JOHN HILTON**

**Production:**  
**SÜPERFAD**

**Animation:**  
**SÜPERFAD**  
www.superfad.com

Süperfad breaks out all the gadgets in their bat belt – stop motion, live action, 2D, 3D animation, comic illustration and collage to create this visual interpretation of the Pioneer tag “Seeing and hearing like never before.” Süperfad CD Justin Leibow: “Our intent was to emulate the fractured stream-of-consciousness of dreams; leaping from one fragmentary moment to the next. This, of course, with an ever-constant forward trajectory bursting through discordant visuals.”





stash 39.26

“T.O.M.”  
Student film

**Directors:**  
**DANIEL BENJAMIN GREY,**  
**TOM BROWN**

**School:**  
**INTERNATIONAL FILM**  
**SCHOOL OF WALES**

**Animation:**  
**HOLBROOKS FILMS**  
www.holbrooksfilms.com

Daniel Benjamin Gray and Tom Brown's quietly twisted graduation film has earned them recognition at no less than 50 international fests including Sundance, Annecy, Ottawa and the HBO Comedy Film Festival. They now operate as Holbrooks Films and recently signed with Blacklist for representation.

Direction, production, concept, animation, design and sound:  
Tom Brown, Daniel Benjamin Gray  
Voice talent: Kristy Cromwell

**Toolkit**  
Painter, ToonBoom, After Effects,  
Premier, Maya, Final Cut Pro



**On creating the look**  
“We wanted to create an entirely digital film, however we were keen to use traditional techniques. A lot of computer animation packages are geared towards vectors and making things easier, but we did not want to use any of those features, so using 2D computer software with a frame by frame technique but retaining a line that had the qualities of pencil and paper was a hard goal. We eventually used Photoshop to clean up and go over each frame of the animation lines we created in ToonBoom.”

**On toiling in South Wales**  
“Each frame of t.o.m. equates to approximately 20 minutes of man hours. That divided by two people and spread over a period of five months leaves very few hours for sleep in the day, three of our months of production were spent seven days a week, 17 hours a day, in a cold garage on one garden table, a makeshift table, a PC and a Mac.”



stash 39.27

“LITTLE ATOMIC BOMB”  
Short film

**Director:**  
**ADAM LONG**

**Animation:**  
**ADAM LONG**  
www.paperhousefilms.com

“I wanted to make a motion piece based on the poem 'Little Atomic Bomb' by Charles Bukowski,” notes Portland director/ animator Adam Long. “I wanted it to be a letter written to a general by a madman, and we are flying through this insanity represented by frantic but beautiful looking drawings like Ralph Steadman’s. My friend and Portland artist Tom Keating (tomkeating-art.blogspot.com) created the bomb girl, pig bomb, and inked the initial plane. The horse and women dancing are both Muybridge photos inked over, the flower pot is ink spots, and the initial bomb is an old photo of ‘Fat Man’ covered in ink, the final mushroom cloud is ink in a tub of milk.”

Director/animator: Adam Long  
Illustrator: Tom Keating  
Poem: Charles Bukowski

**Toolkit**  
Photoshop, After Effects, digital camera, scanner, ink, paper



stash 39.28

**ORANGINA**  
**“NATURALLY JUICY”**  
TVC/viral

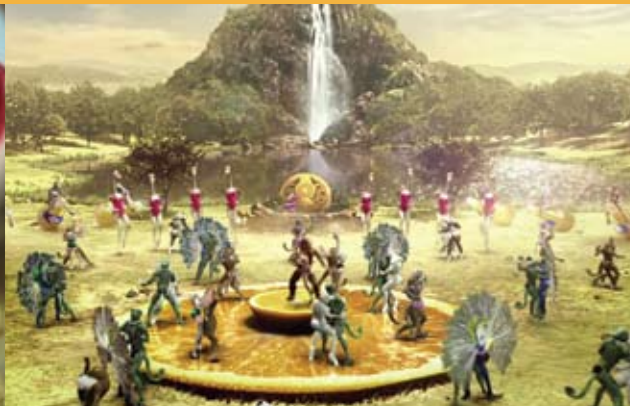
**Agency:**  
**FFL, PARIS**

**Directors:**  
**TODD MUELLER**  
**KYLIE MATULICK**

**Production:**  
**STINK**  
**PSYOP**

**Animation:**  
**THE MILL, LONDON**  
[www.the-mill.com](http://www.the-mill.com)

Paris-based über creatives Fred & Farid enlist Psyop co-directors Todd Mueller and Kylie Matulick and the CG animation crew at The Mill, London then push hard on a whole lot of buttons and boundaries to boost the image of a classic carbonated drink and its iconic bottle. “I guess it goes without saying that when you get the opportunity to spray Orangina all over the chest of a sexy bunny girl, you go for it,” sighs Mueller. “That was basically the motivation and creative charge throughout the production; the agency just kept pushing us to get furrier and naughtier.”



#### **For FFL, Paris**

ECDs: Fred & Farid  
CDs: Michael Zonnenberg,  
Joseph Dubruque, Nicolas Lautier,  
Baptiste Clinet  
Advertising supers: Hugues  
Pietrini, Marie-Laure Trichard  
TV producer/3D production:  
Robin Accard

#### **For Stink/Psyop**

Directors: Todd Mueller,  
Kylie Matulick  
EPs: Daniel Bergman,  
Sylvaine Mella  
Producers: Richard Fenton,  
Mariya Shikher  
Animation director:  
Nicholas Weigel  
Additional design: David Chontos  
Editor: Paul Hardcastle

#### **For The Mill**

Producer: Stephen Venning  
Telecine: Jamie Wilkinson  
3D producer: Pip Malone  
3D/animation lead: Juan  
Brockhaus  
3D TD: James Rogers  
Fur TD: Rick Thiele  
Environment lead: Jimmy Kiddell  
Mo-cap TD: Thomas Champon  
3D: Grant Walker, Sam Driscoll,  
Laurent Makokski, Alex Hammond,  
Ed Boldero, James Spillman,  
Janak Thakker, Jesus Parra,  
Douglas Laissance, Marco  
Kowalik, Can Y. Sanalan, Max  
Dennison, Noel Hocquet, Justin  
Summers, Raul Monerris, Aidan  
Gibbons, Luke Tickner, Sergio  
Xisto, Richard Costin, Carlos Calle  
Ramos, Simon Clarke  
2D lead: Darren Christie  
2D: Peter Hodsman, Grainne  
Freeman, Michael Harrison, Mark  
Payne, Garrett Honn  
3D editorial: Daniel Budin  
Motion capture: Cinedroid

Music: I Like it Like That, EMI  
Music Publishing  
Sound production: Amber Music  
Composer/arrangers: Colin Smith,  
Simon Elms  
EP: Michelle Curran  
Sound designer: Bill Chesley  
Mix: Jungle, London



**“TERMINUS”**  
Short film

**Director:**  
**TREVOR CAWOOD**

**Production:**  
**SPY FILMS**

**VFX:**  
**THE EMBASSY**  
**RAINMAKER**  
[www.theembassyvfx.com](http://www.theembassyvfx.com)  
[www.rainmaker.com](http://www.rainmaker.com)

You’ve seen Trevor Cawood’s name before as the VFX supervisor on the Nike “Evolution” and Citroën “Transformer” spots directed by Neil Blomkamp. His own directing career is now up and running with this VFX-enhanced short premiering at the 2007 Toronto Film Fest and landing rep deals with Spy Films and Biscuit Filmworks. He is a graduate of The Art Institute of Vancouver’s Visual Effects program and a partner and co-founder of The Embassy VFX.

**On influences:** “I grew up watching a lot of 1970s Canadian media. As a result, I developed an interest in brutalist design and architecture. That influence prevails throughout the film. From a conceptual standpoint, I’m fascinated by how the mind



adapts and evolves through stress. Both my need for stress and my need to get rid of stress have played a large role in the shaping of my character. The characters in Terminus are metaphors for anxiety.”

**On production:** “The crew was never more than seven people. Two reasons for this: One, we

didn’t have a large budget, and two, we didn’t have a lot of time at our locations, so we had to shoot lean. I actually think the rushed, imperfect filming style lends a lot to the look of Terminus. The film took around 10 months to complete, but it could have been done in half that time had I not been doing other gigs.”



**For Spy Films**

EP: Carlo Trulli  
Producer: Robin Hays  
Co-writer: Jason Cawood  
DOP: Trent Opaloch  
Camera op: Ozan Biron  
PAs: Marcus Trulli, Billy Wong  
VFX super: Tristam Gieni

**For The Embassy**

VFX: Stephen Pepper,  
David Casey, Paul Copeland,  
Michael Blackbourn, Dan Prentice,  
Winston Helgason, Jim Hebb,  
Tannis Mathers

**For Rainmaker**

Motion capture: Ben Burden  
Smith, Jason Hancox, Jody Zoerb,  
Rob Hansen, Paul Cech,  
Tony Lomonaco

**Toolkit**

LightWave, Modo, Zbrush, Shake,  
Final Cut, Premiere Pro.







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